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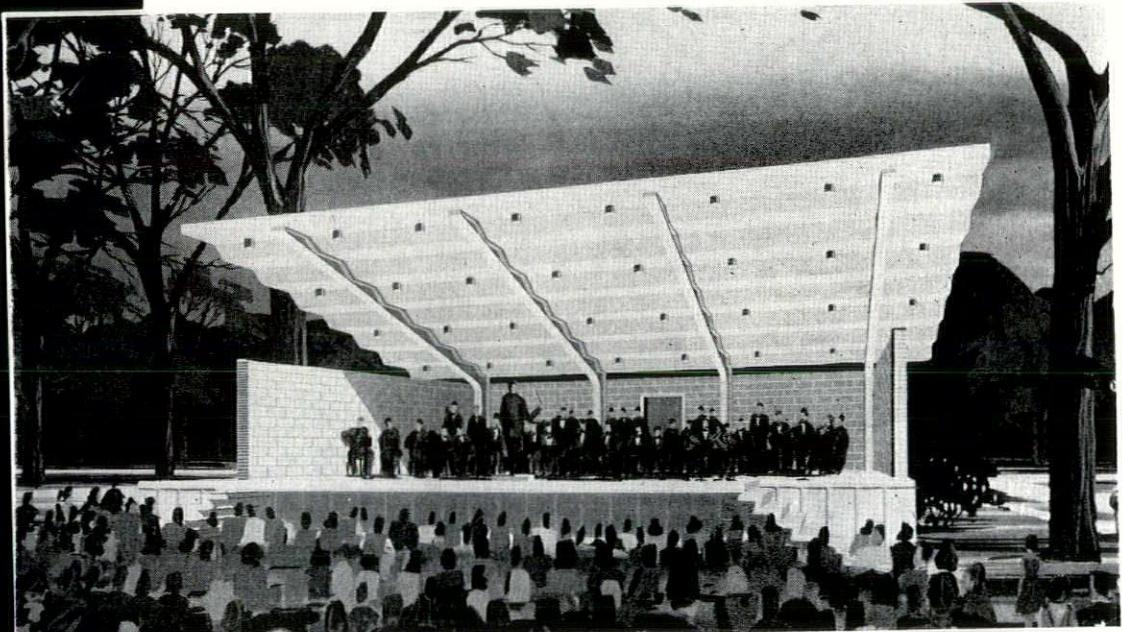
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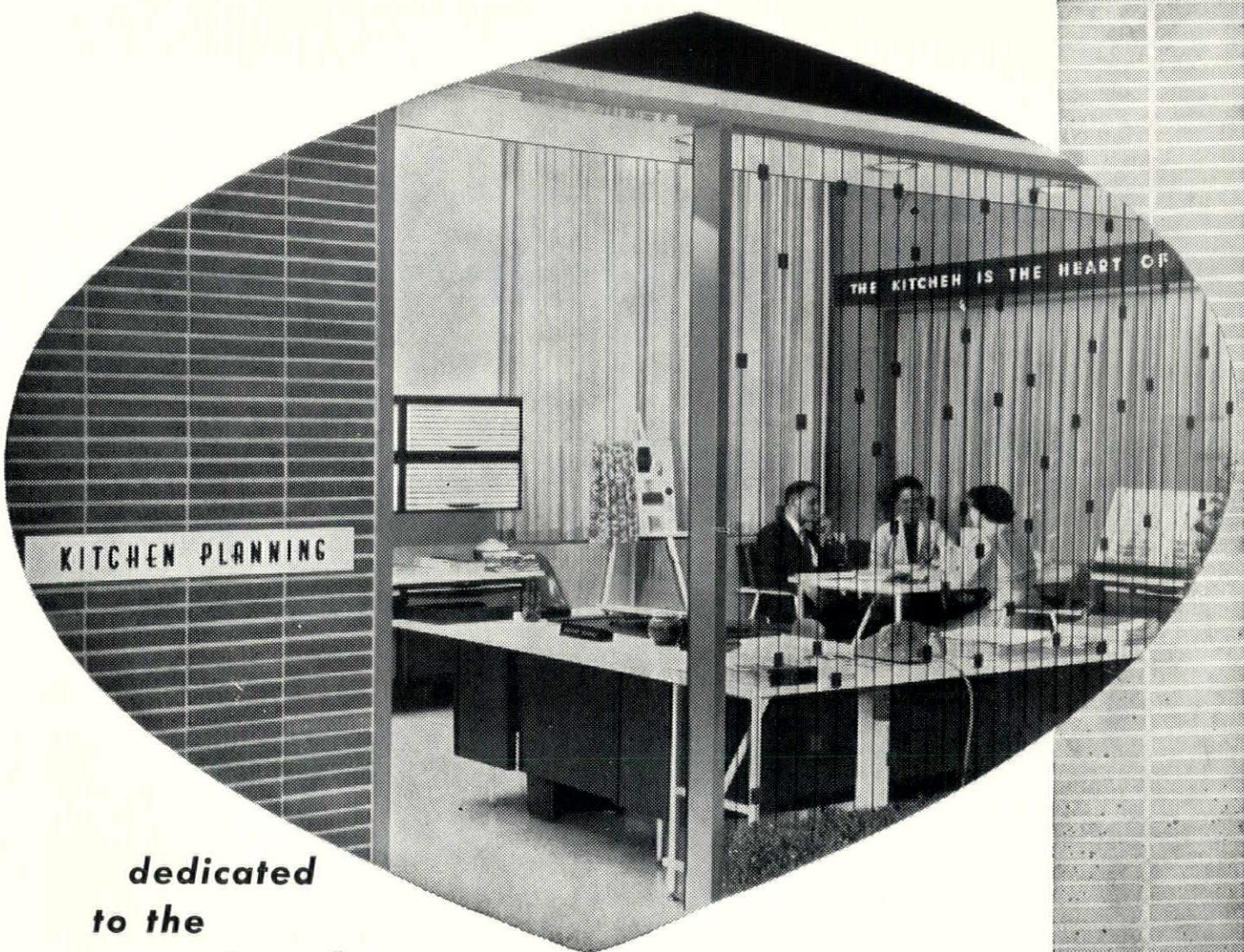
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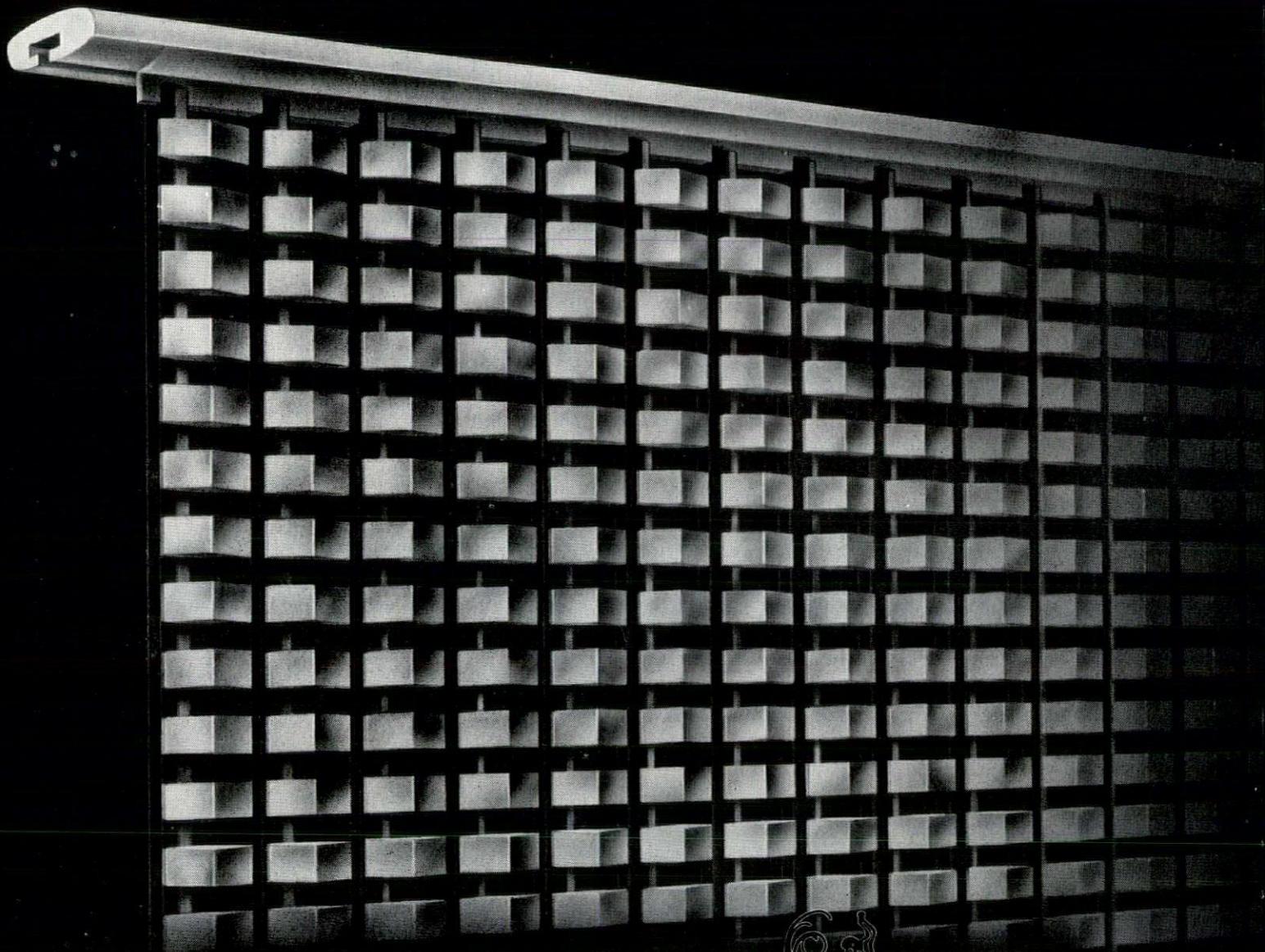
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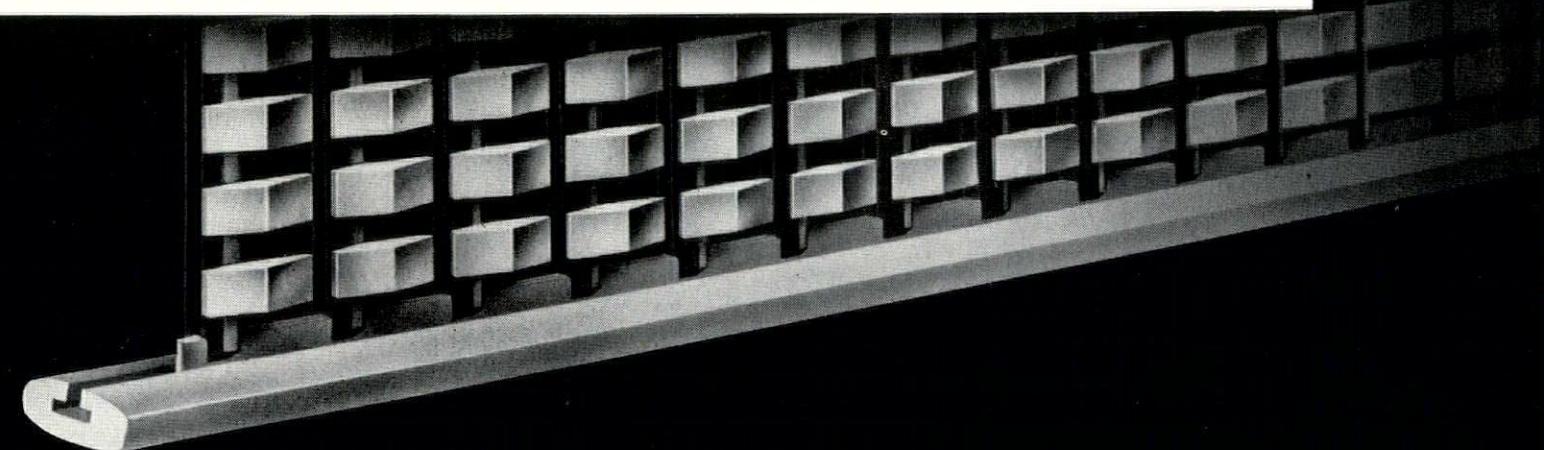


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NORTH CENTRAL

Quotables from Notables

The character of the Color Conference in Milwaukee, September 22 and 23, probably can be described best as "educational." The development of one theme, "Color in Architecture" permitted deeper study than can be obtained from the variety of larger topics which have distinguished most other conventions and conferences.

In spite of the few inevitable last minute crises in the mechanics of operation and decor, the consensus was that the conference came off in great style.

Some out-of-state architects had this to say: *George Terp, AIA, Chicago Chapter*, "It was good to be reminded of the importance of the intensity of light and color. The psychology of color is particularly useful in my job as an architect with Standard Oil designing buildings for employees of that firm." The Standard Oil Northern Regional Office Building on West Capitol Drive, Milwaukee, was designed under Terp's direction.

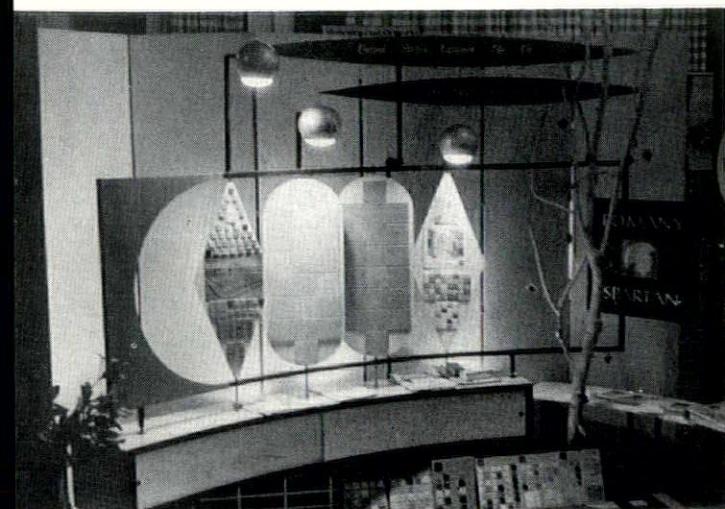
Richard Wolfley, AIA, Rockford, Illinois, felt the color theme was novel and Dr. Isay Balinkin was an excellent keynoter. "I remember studying some of these points, but I enjoyed the feeling of being back in the classroom."

Melvin H. Beckmann, AIA, Rockford, felt he too had gained knowledge for use in his practice. He described the seminars as "entertaining, illustrative, and clear."

Because of its very nature, the color topic provided opportunities for unusually effective training aids: Three dimensional displays, flannel boards, color slides, samples and charts. The old blackboard, although apparently indispensable since almost every speaker used it, seemed by comparison with other training tools to date from the same era as the Pfister Hotel convention quarters.

Luncheon speaker John Noble Richards, FAIA, President of the American Institute of Architects, commented on the successful one-subject-theme of the conference, making it possible to prevent overlapping of seminars. He extended a special invitation to architects of the region to attend the San Francisco AIA convention in April, 1960.

After complimenting Milwaukee for its retention of a beautiful, scenic lake front drive, Richards described the Toledo downtown redevelopment project which they refer to as the "Seaway." The project, worked out by three teams of Toledo architects, was described as "our best public relations" since the people of Toledo know of the voluntary contribution and devotion of the archi-



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STATES REGIONAL CONFERENCE

tects to the revitalization of their community. Richards suggested the initials AIA should have a second meaning — "Architecture in Action."

Commenting on the present world-wide battle of ideologies, Richards said, "I believe we can win the contest for men's minds and hearts only if we make people's lives more esthetically inspired in a beautiful environment along with providing economic stability."

Philip Will, Jr., FAIA, First Vice President of the American Institute of Architects, reported on the activities of a committee formed to study the entire structure of the Institute. Consideration is being given to many major changes in the program, including: (1) Basic membership — are there other categories of membership which should be considered to recognize, for example, the engineering sciences and the arts and bring about a closer relationship? (2) Dues — are we excluding young men because our membership dues are too high? (3) Chapter, state and regional groups — is there conflict between these groups? (4) Chapter activities — should there be more or fewer chapters? Can all members participate effectively in chapter and civic affairs or are some too far removed geographically? (5) Headquarters staff — the budget is always tight and many activities are competing for time and money. Is our staff being efficiently used from a business standpoint?

Will pointed out that the results of this study will be printed for the information of the entire membership, since any changes will be successful only if understood by all the members. He urged that when the report is received, members study it and then advise the AIA of their reactions. Will concluded that the entire effort could result in failure without this response from the membership.

Committees met with the following results:

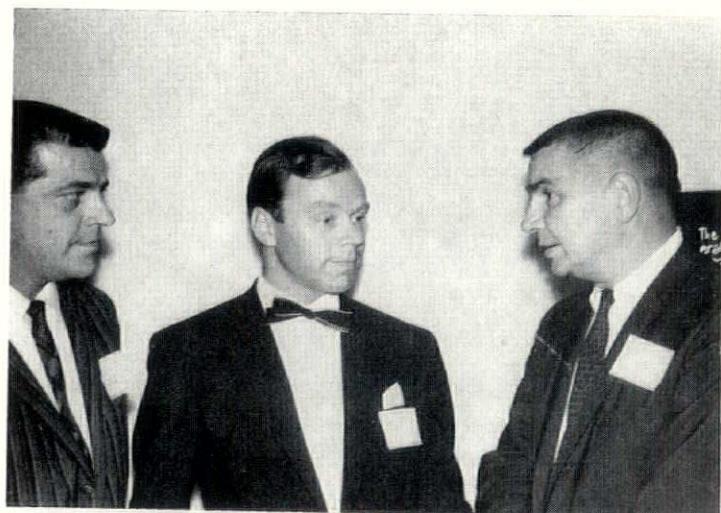
Chapter Presidents and Secretaries met with Regional Director Harold Spitznagel, FAIA, and considered three main points: (1) The ratio of business now compared to last year, (2) The availability of draftsmen in the various areas, (3) Regional conferences from the standpoint of timing — i.e., should they be held separately or tied in with state conventions. According to Robert P. Potter, Secretary-Treasurer of the Wisconsin Chapter, these problems will be the subject of a report by Director Spitznagel to the Regional staff.

Office Practice committee members discussed some of the new forms developed for good sound

Continued on page 23



"Falling Waters"?

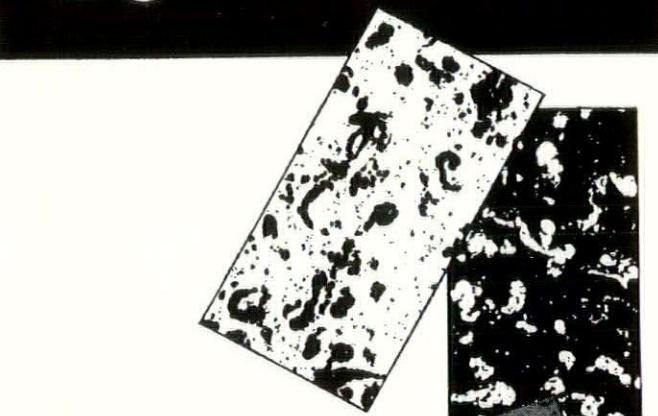


Joseph Flad, Wisconsin Chapter President, and Karel Yasko, Conference Chairman, greet architect Knut von Troil, SAFA, (Finnish equivalent of AIA), Abo, Finland.

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Chapter Notes

• ARCHITECTURE: MAN'S SPACE exhibit has begun its tour with the first stop Lawrence College, Appleton, on October 1. Robert Strass, a member of the Milwaukee Division Exhibition Committee, was speaker at the opening night activities. (See May, 1959 WISCONSIN ARCHITECT for Strass' explanation of the exhibit). On October 30, Architecture: Man's Space will move from Lawrence College to the University of Manitoba, Winnipeg.

• ROBERT E. HEIDEL, recently appointed chairman of the 1960 parade of homes, is well known to many Milwaukee architects, particularly those with whom he



has worked as chairman of the Builder-Architect Committee of the Metropolitan Builders Association. Architects of this committee include Roland Kurtz, Willis Leenhouts, and Frederick J. Schweitzer of the custom builder sub-committee; Robert Rasche, Fritz von Grossmann, and William Wenzler of the project builder sub-committee; and Donald Grieb, Howard Schroeder, and Abe Tannenbaum of the small volume builder sub-committee.

According to Heidel, tentative plans for the 1960 parade of homes include charging the public a nominal admission fee. The intent of the parade will be to show what can be done in home design emphasizing the use of the latest materials. Heidel predicts that the 1960 parade will be an acid test for both architects and builders since it will attempt, within price limitations, to show the best of architectural design.

Following the June meeting of the Metropolitan Builders Association (see August, 1959, WISCONSIN ARCHITECT) Heidel commented, "It appears that the reason for any lack of co-operation between builders and architects has been because of a lack of understanding and association with each other. Our series of joint meetings has brought architects and builders closer together and I feel sure we will all see the results of this association in the near future."

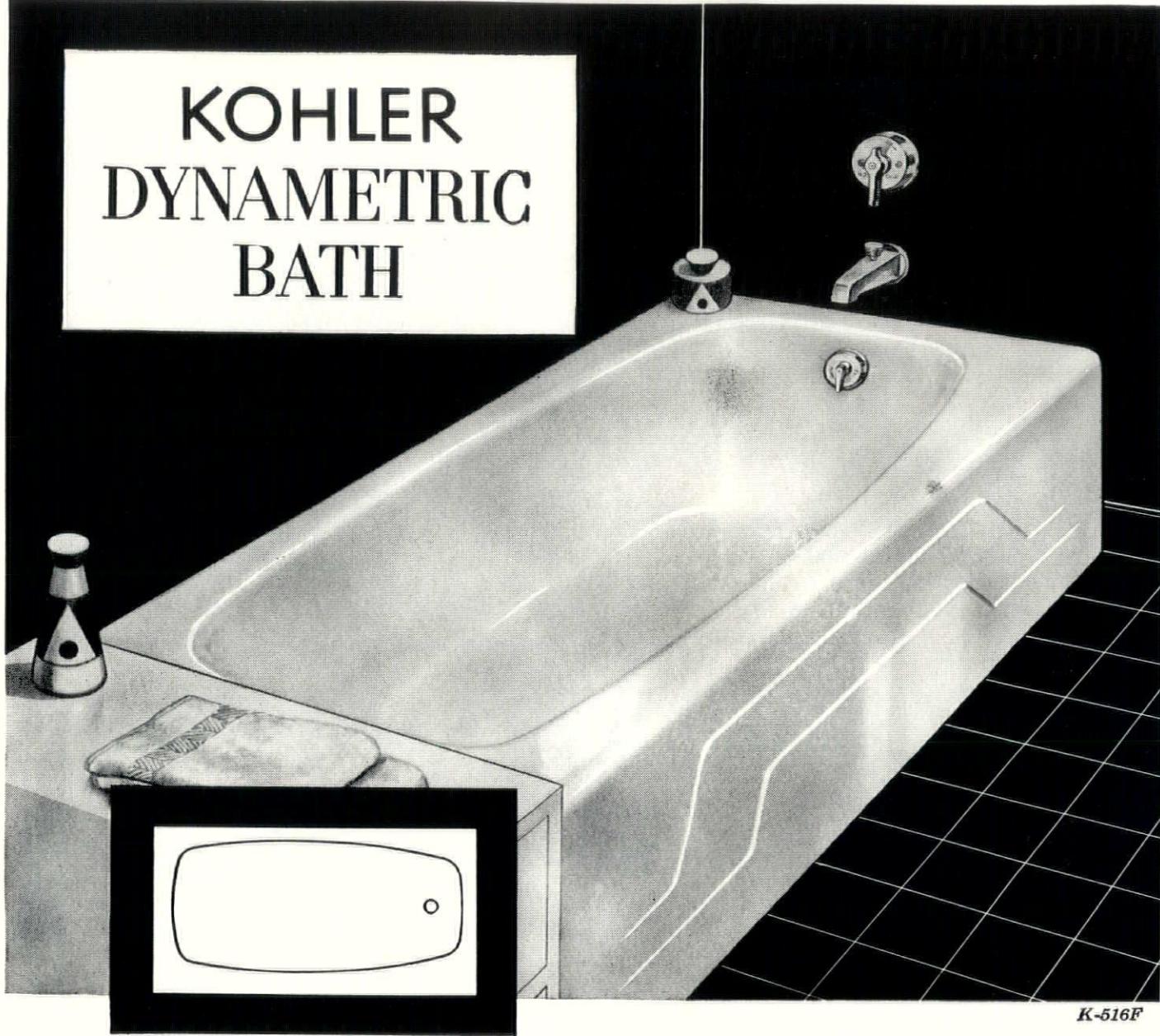
Heidel's firm is Heidel Homes, Wauwatosa, Wisconsin.

• THE WISCONSIN ASSOCIATION OF SCHOOL BOARDS, INC., has announced the publication of "Opportunities Unlimited," a guide for school board members and their administrators. Of particular interest to architects is one section on school buildings, covering planning the school buildings, choosing the architect, working with the architect, building codes, receiving bids, contract bonds, and subjects related to school planning, its building and maintenance.

The handbook, priced at \$1.50 may be obtained from the Wisconsin Association of School Boards, Winneconne, Wisconsin.

• FOUR NEW PAMPHLETS published by the AIA are available at the Chapter office. These attractive and concise booklets are titled, "Facts and Fancies about School Buildings," "The Contemporary House—What It Is and Why," "Buildings for Business—a Design for Profit," and "The Meaning of Architecture to You". They may be obtained from the Chapter office for three cents each plus postage in minimum orders of three dollars. This minimum order may include gummed labels or other supplies requested from the Chapter office.

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PART-TIME PAINTERS

Among the distinguished members of the Men's Sketch Club of Milwaukee are Austin Fraser, AIA, Milwaukee, (Active) and Winston Churchill, England, (Honorary).

The pictures on this page were taken at the club's most recent exhibition at Mayfair Shopping Center in Milwaukee. Easily identified by their black French berets, club members were on hand to answer questions and gauge public reaction. "Old Milwaukee" assumed a "Little Bohemia" touch as one member, looking more banker than Left Bank, sat before his easel putting the finishing touches on his latest creation.

According to architect Fraser, the purposes of the Sketch Club include the furthering of interest in and appreciation of art, and fellowship with others who have art as a hobby. Now the only AIA member in the Sketch Club, Fraser emphasized that other architects would be warmly welcomed into the group. He feels the Sketch Club offers dual rewards to an architect—a satisfying hobby as well as esthetic development in his profession.

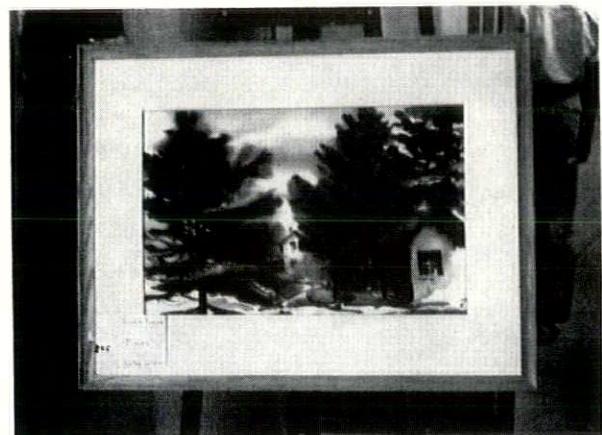
Three Wednesdays a month the group meets to paint at the Milwaukee Art Center. On the fourth Wednesday they meet at the Allis Art Library for criticism of their work. Artist members Robert von Neumann and Helmut Summ help guide and direct the group's progress.

Exhibits are held annually at the City Club and at from five to eight other points throughout the city. This year the Sketch Club will have its first out of state show at Purdue University.



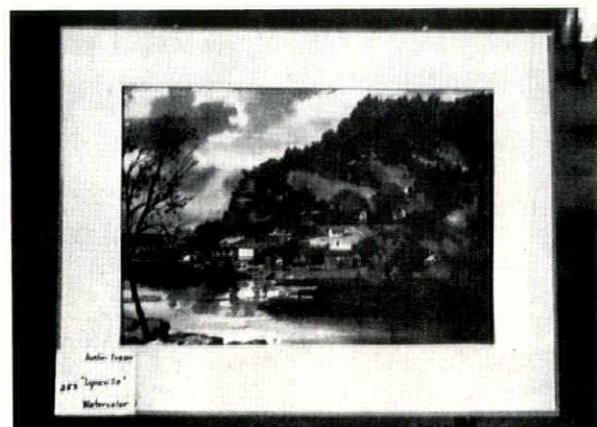
"Pines"

Austin Fraser

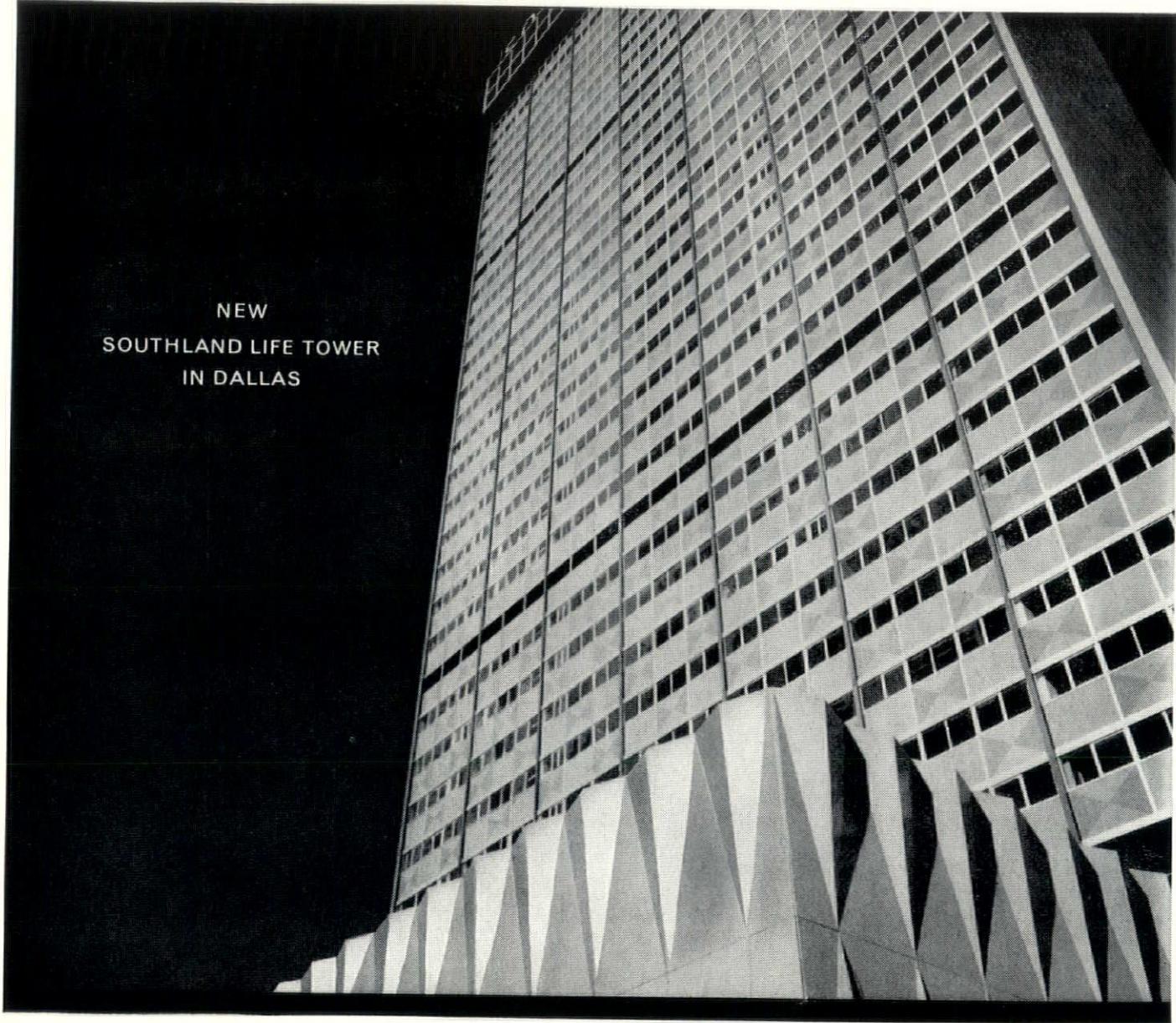


"Lynxville"

Austin Fraser



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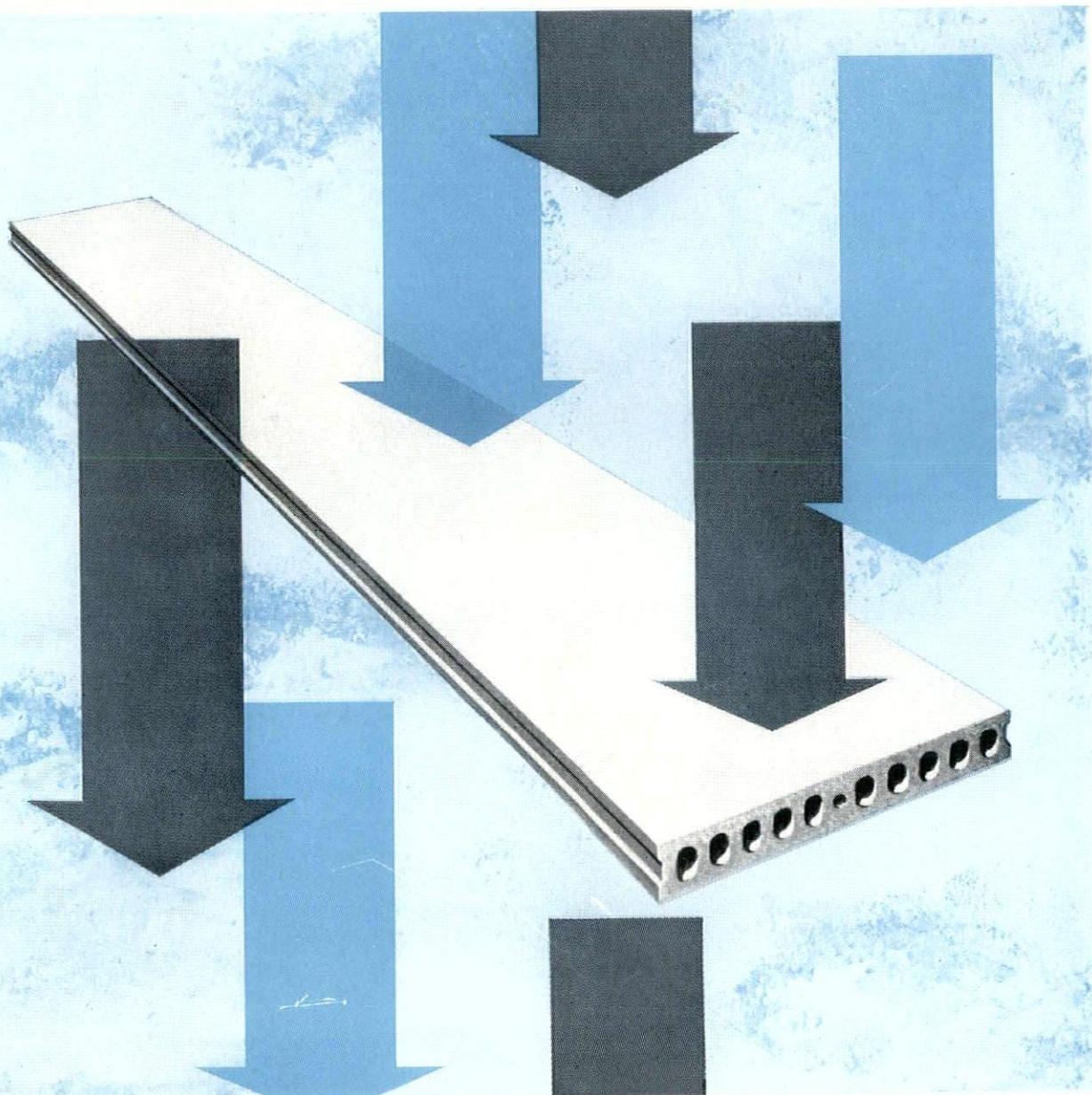
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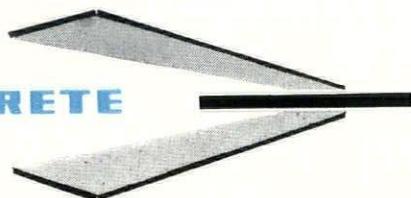
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TALIESEN VISIT

by Thomas L. Eschweiler, AIA

In July, members of the Milwaukee Division and a few from the other two divisions, visited "Taliesien", near Spring Green. Perhaps for a few it was a pilgrimage to the fountainhead of modern architecture, the home of the Master. But for the majority it seemed to be a visit of inspection, primarily of Wright's work and also the architectural-office-called-school, for many were comparing it with their own experiences. The responses to these diverse stimuli were as varied as their sources, and because the group was more to be classified as discerning tourists than prospective clients or students, the conclusions reached were not closely related to themselves as individuals.

Since the Wright Foundation is a functioning organization, techniques and procedures have been evolved to handle large groups of visitors, and these worked smoothly. With a minimum of confusion, we left our cars in the parking lot, and walked up the broad approach to "Hillside", the architectural school's location and the name of a private school for whom the buildings were originally designed and built. Actually, the name "Taliesien" (or "Shining Brow" in Welch), is correctly applied only to Wright's home, a separate group of buildings on the other side of a rolling hill and valley.

At the entrance of the building we assembled for a brief explanation by our Sheldon Segel, ducked into a large foyer, and then wandered on into the steeply banked auditorium. This angularly formed room was a shocker—so different was it from any other—and yet with all its timbered informality and non-symmetrical form, successful. Two films were shown, one covering a day of Wright's life, taken a year or so ago; and the second giving the Wright explanation of the Congregational Church in suburban Madison.

These films were bracketed by Orientation Lectures—the history, operations, and future of the Wright Foundation—and were given by Mr. Wright's former secretary, Mr. Masserlink. From him we heard that the Foundation will continue to operate as it has, for a great deal of work is on the boards and more coming in. No indication was given or found of a foreseeable termination of the Foundation, which might be inferred from Wright's relatively recent death.

Just what atmosphere one might expect to find in the "Vatican of Modern Architecture" would vary,

but perhaps that appellation describes as well as any, what we found. An air of dedication to "The Architectural Work" pervaded the buildings and infused the members, and this contrasted sharply with the usual luxuriant growth of personality-and-competency found at other schools of architecture.

This atmosphere of reverence toward the "Master" and all his Works was charmingly evidenced by our guide, one of several members of the Foundation who showed segments of our group around. As we entered the two-story element of the "Hillside" building group, he explained that this building contained the dining-

continued on page 12



The library, with auditorium at right

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Taliesen

from page 11

room kitchen below, and the Library above. Curiosity was aroused as to just what books could be found in the Library of so rugged an individualist. The room proved to be square and high, topped with the charred roof boards rising to a flat point in the center. At our level were the usual rugged stone walls and soldier-like window-doors giving out upon the view. A piano, fireplace, and a few benches completed the room. Low above our heads was a narrow mezzanine on all sides and up there were located all the reference material constituting the Library: four large racks, each containing 10 or so display boards on which were mounted enlarged photographs of Wright's work!

In the drafting loft of this Citadel of Architecture, the atmosphere was school-like, both in the layout of the drafting boards and in the lack of ready reference tables, catalogue files, and plan racks. It was after 4:30, and very few were around other than our guides, which was odd for a school. But the various duty rosters for the week, posted at the entrances, explained where the corps had dispersed to; and one gained more insight into the daily regimen from them. If it was to be a self-contained community, some one had to do the containment, and it was now that time. I wondered about the married men, and whether their wives were also included on the duty rosters, or if they and their men were excused from such duty. The uniform for the day seemed to be "Standard Bohemian" at mid-century, such as can be seen in any art group or studio worthy of its stripes.

As for the architecture of the buildings we were wandering through, it can only be described as charming. They were, of course, period pieces, especially the interior finish. The playfulness of rooms, stairways, vestibules, passages and wing walls strums a melody of reminiscent delight upon any architect who can accept them. Few places can be seen which are as satisfying in the interplay of form and material, introduction and familiarity, curiosity and satisfaction. One never forgot for a moment the stamp of the designer upon his work. And if the observer were endowed by nature with extra size or dimension, there was no accommodation for that variant. These spaces were designed with Wright's facts as a criterion, and built in strict accordance with them. If nature and mechanical requirements have not complied with what Wright planned for, the buildings do remain as delightful design.

After "Hillside", the group accepted Mrs. Wright's kind invitation to a party. It was held in the garden behind "Taliesen", in idyllic weather, and, with the assistance of the ladies connected with the Foundation, the urbane reception was one of serenity and pleasure. Soft clouds decorated the sky over rolling green hills and the texture of the hand-split shales on the flat pitched roofs was in unity with sky above and house below. The hospitality extended to the house, which, with the exception of Mr. Wright's study and bedroom, was open for our inspection. But the low ceilings and the scale of the windows produced an air of intimacy which somehow discouraged cold inspection. Perhaps sympathy for Mrs. Wright in her recent loss, contributed to the feelings. In any event, with the house largely uninspected, we left the garden reluctantly. Casual visitors are not allowed the run of the house, and we had been received there most graciously.

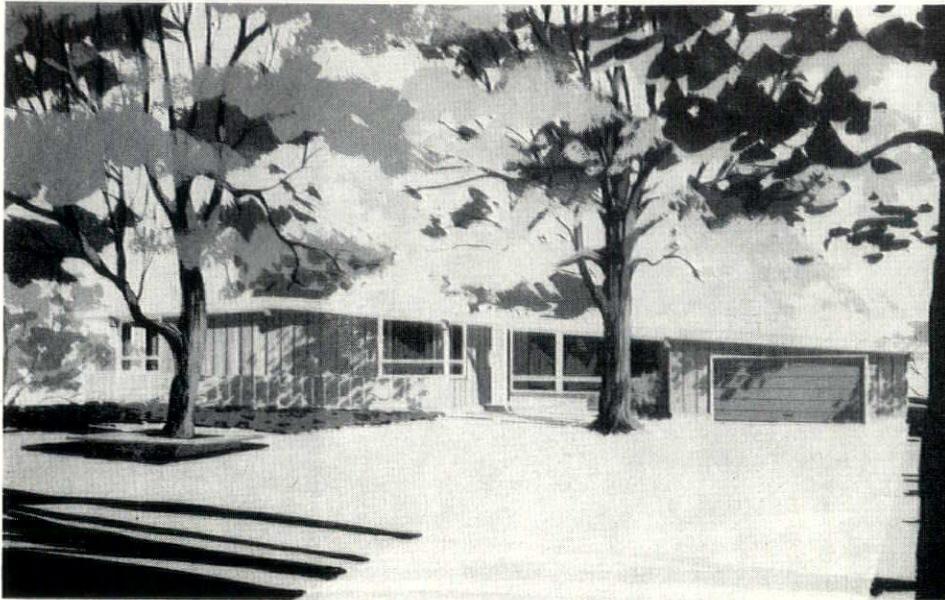
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"Best Home for the Money" citations . . .

have been awarded two Wisconsin Chapter, AIA, members by American Home Magazine. Judges were Carl Mitnick, President of the National Association of Home Builders; Joseph Mason, Editorial Director, American Builder; Mrs. Isabel Barringer, A.I.D., Isabel Barringer Associates, Inc.; Carl Norcross, Executive Editor of House and Home, George Nemeny, AIA; William T. Ward, AIA; John F. Eleford, President, Eleford and Rutgers, and Vice-President, Mortgage Bankers Assn. of New York; Walter Dayton, National Association of Real Estate Boards; John M. Carter, Editor, and Hubbard H. Cobb, Building Editor, American Home Magazine. Entries for the "Three best homes for the money in Wisconsin" were judged on: location, appearance, construction, floor plan, materials, and cost, according to the August issue of American Home Magazine.



Miller and Waltz, AIA, Milwaukee

Contractor: Jack H. Pessin and Associates, Milwaukee

Builder: Midland Realty, Inc., Madison

Jordan A. Miller, AIA, partner in the architectural firm of Miller and Waltz, had the following to say about their citation-winning house which was submitted to the American Home competition by the builder, Midland Realty: Although there were many facets in our approach to the design the following are some of the important ones we considered.

1. Although we were not reluctant to incorporate fresh ideas into the design, we knew that if the house was to be built for the designated price, (and thus ultimately realized) we had to keep the basic materials of construction similar to those with which the contractor was familiar. Any changes from the normal were well defined and rendered easily understandable in terms of construction. We believed that, as our relationship with the contractor continued and grew, we might be able to introduce more new methods and new materials that would make both for more artistic interest and better functioning value. This belief has now, approximately one year later, been borne out by the fact that the clients,

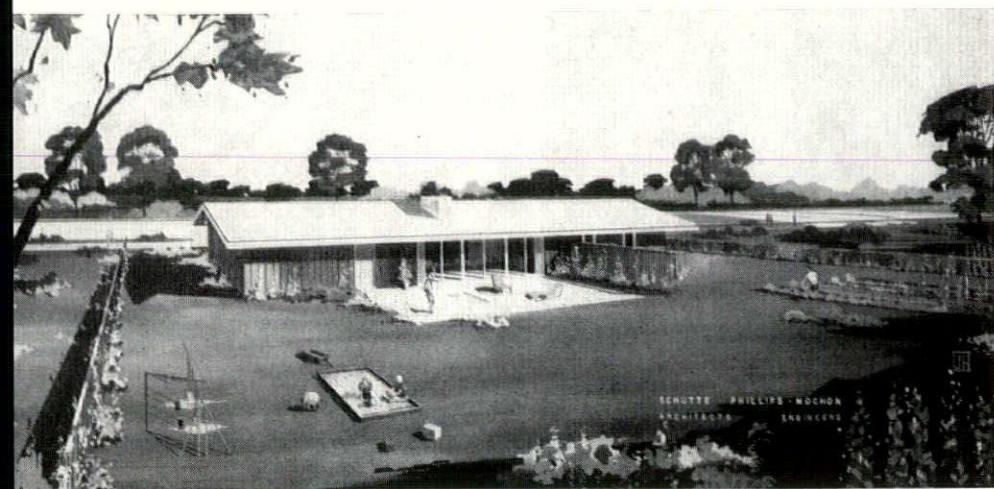


Jordan A. Miller

having commissioned more house designs from us, become progressively more able to incorporate innovations into their building operations.

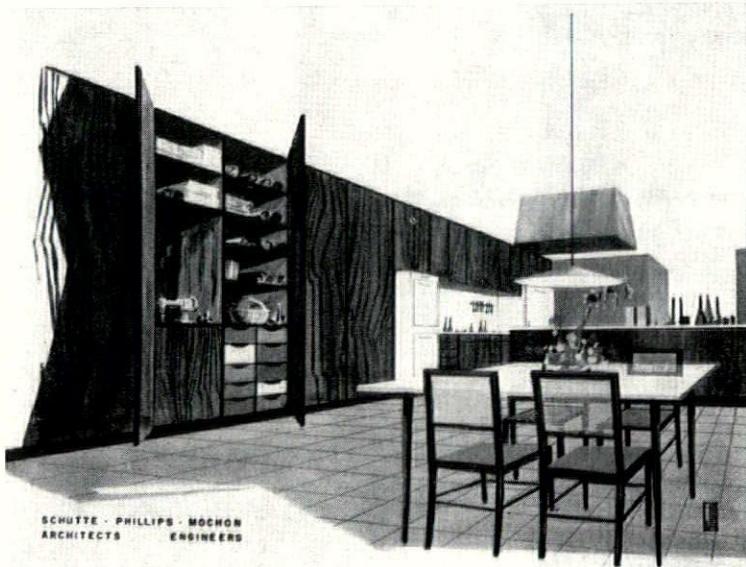
2. Other important considerations in the design were good circulation, good function, and good looks. We wanted the house to have traffic areas that would not interfere with permanent furniture arrangements and would be well defined in the plan. We wanted to sculpt and use space artistically without sacrificing privacy. Bedrooms were divided from the rest of the house, and the living areas were all turned to the rear of the house where we could find conditions for a better marriage of house and landscaping and could take advantage of the rear yard for view, privacy and house supervised play areas. Because of the limited footage area, we wanted especially to wed functional and aesthetic space. If space could not be used to place furniture or equipment, we wanted it to add to the beauty and visual affect of the house. The house was to look big, even though the actual floor space was small, though uncramped. This was accomplished by the open area between living room and dining room and by sloping ceilings and window arrangements.

Also a citation-winner



Schutte, Phillips, Mochon, Inc.,
Milwaukee

Builder: William Kilps Sons,
Milwaukee



in the American Home Magazine "Best Home for the Money" competition.

CLINTON MOCHON, AIA, partner in the architectural firm of Schutte, Phillips, Mochon, Inc., said, "We feel fortunate that this house won an American Home Magazine award as one of the best architect - builder homes in the State of Wisconsin. This tends to promote cooperation between builders and architects and, in the long run, we hope to see an agreeable working arrangement between the architect and residential builder that will bring about good residential design."

The Milwaukee Journal quoted Mochon as saying about this house, "We know this home is no radical departure. No, it's no Cape Cod. That design was excellent for its day—when you didn't have central heating. But you don't make progress by copying the past. This is 1959, so why not attempt an honest expression of our way of living?"

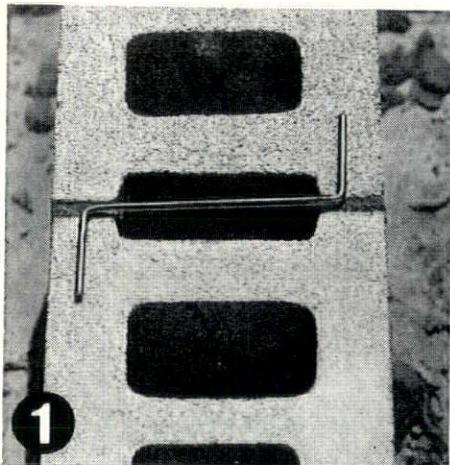
Some of this "expression", Mochon added, may be found in the fact that the living room has been placed at the rear of the home, where it can open to the rear garden; in the floor to ceiling glass sliding doors and window walls with which the living and dining rooms face the garden; in the generally "open" planning which offers a view from the front foyer into the living room, rear patio and garden, and in the general window styling which offers straight, vertical lines to the exterior of the home.



Clinton Mochon

How to Build CONTROL JOINTS in Concrete Masonry Walls

Control joints are used in masonry walls to control cracking caused by unusual stresses. These joints are placed in such locations and in such a manner that the wall can move slightly without cracking. Control-joint spacing depends on wall length, local conditions and architectural details. Here's how to build control joints in concrete masonry walls:

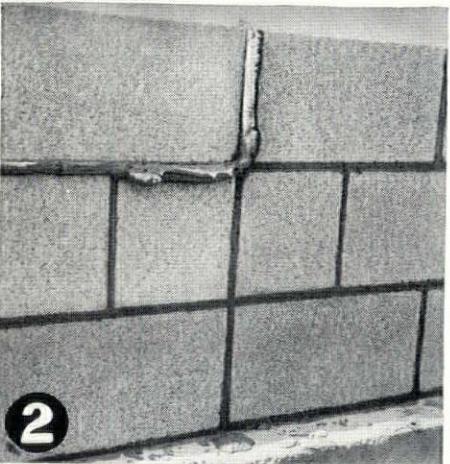


1

1 When using stretcher block place a non-corroding Z-tie bar in every other horizontal joint. Bend the bar slightly so it extends across the vertical joint as shown. The tie bar should be about 2 in. shorter than the block is wide.

2 Apply mortar and strike off joints flush. Use half-length units in alternate courses to maintain a continuous joint and wall pattern.

3 Here's another way to form control joints when using stretcher block. Cut building paper or roofing felt in strips wide enough to curve into the end core and cover the mortar joint. After the paper and the adjacent block are in place, fill the core with mortar as shown in photo. The paper or felt prevents the mortar from bonding on one side of the joint, thus permitting it to function.

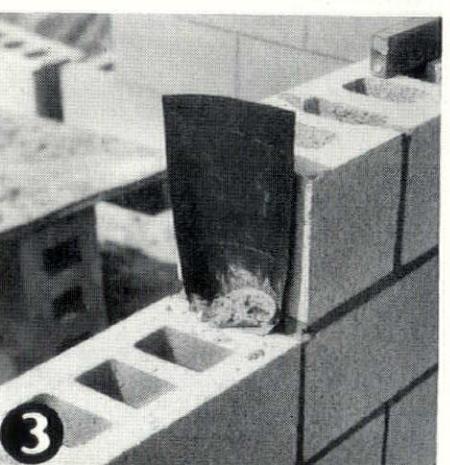


2

4 You also can use offset jamb block to form control joints. Place a non-corroding Z-tie bar in every other horizontal joint but bend it more than when using stretcher block so that it spans the offset vertical joint.

5 Special control-joint block are available in full- and half-length units in some areas. Tongue-and-groove ends give the wall lateral support. Butter the joint in the normal way.

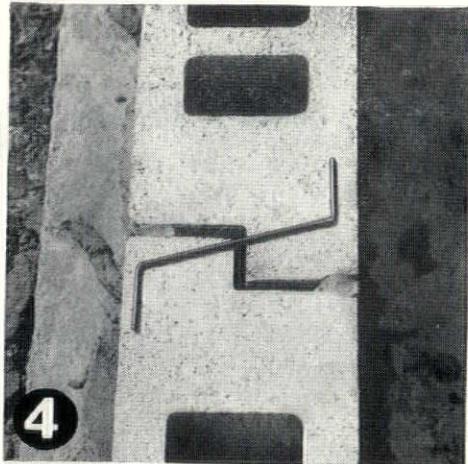
6 Control joints exposed to view or to the weather should be sealed with calking compound. After the mortar has become quite stiff prepare the joint for the compound by raking it out to a depth of $\frac{3}{4}$ " with a $\frac{3}{8}$ " calking tool.



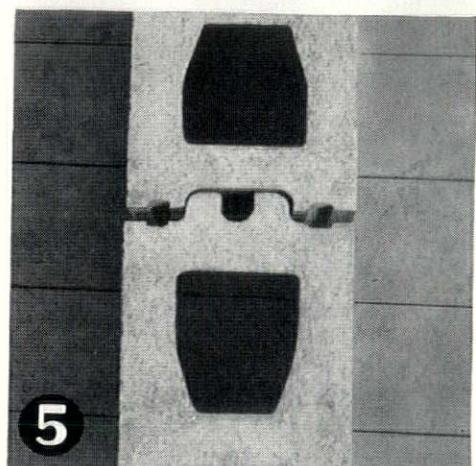
3

7 Using the same calking tool, force knife-grade calking compound into the raked-out joint. The control joint will have longer life if, before inserting the calking compound, you paint it with shellac, varnish or some other primer. The primer prevents the masonry units from absorbing oils in the calking compound.

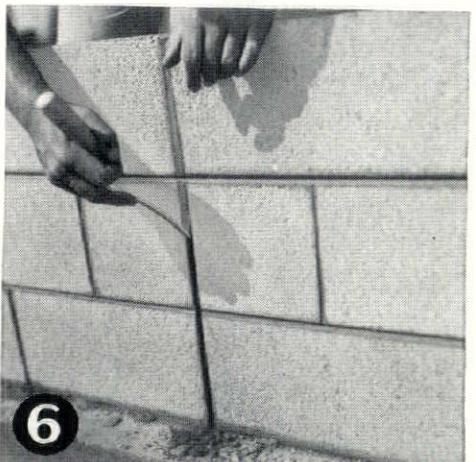
For more information send today for your free copy of "Concrete Masonry Handbook." It is distributed only in the United States and Canada.



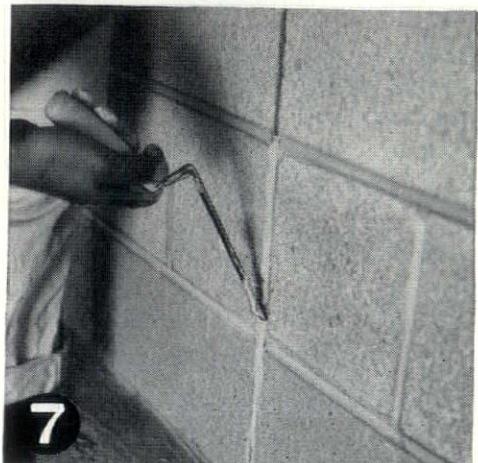
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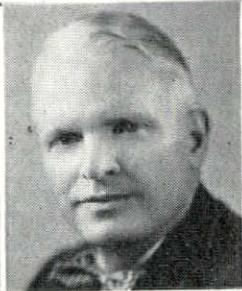
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7

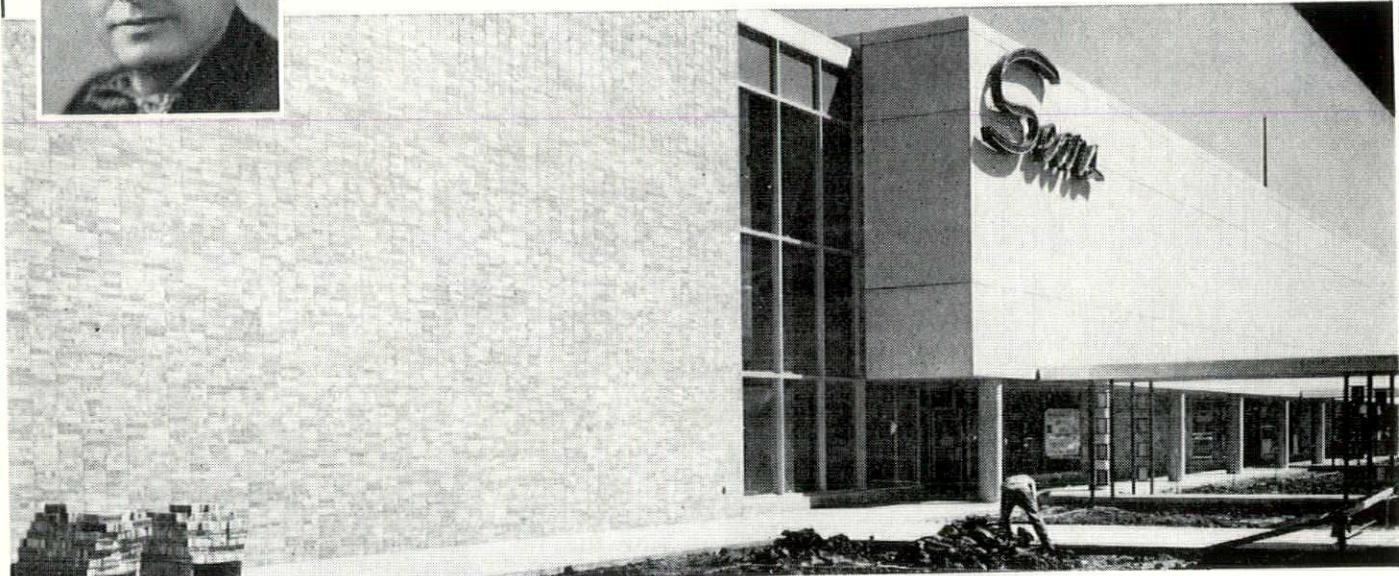
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For Your Reading . . .

Editor's note: This is another in the series of reviews written exclusively for the Wisconsin Architect which will be published as new books of interest to architects are released.

"A History of Modern Architecture" (Praeger, \$10) is a first rate, scholarly report on how the best architects and engineers of the western world have sought—more or less consistently—for more than 50 years to create a "sense of community" in their buildings.

In fact, "A History of Modern Architecture" seems eminently qualified to take a place on the bookshelf immediately adjacent to Gideon's "Time, Space and Architecture." And, despite the steadily increasing outpouring of architectural books in recent years, it must be admitted that this particular shelf still is shockingly bare.

This is not to say that author Jürgen Joedicke's work is faultless, nor that everyone will agree with his interpretations of motives, influences and results. However, his conclusions are unquestionably based upon sound, detailed research and study and, in addition, are such a type that one cannot disagree without himself studying the matter. This in itself should be of considerable value—to the architect and to those who must live with the architect's "offspring."

The book begins with a short résumé of the origins of modern architecture; intellectual and sociological factors which helped give it birth, new materials, new construction methods, social pressures. It then discusses in considerable detail "the age of the pioneers"—far more of them than one is likely to recall offhand. Special treatment is given to three "masters of modern architecture," namely, Walter Gropius, Ludwig Mies van der Rohe and Le Corbusier.

Next, there is a semi-repetitious discussion of chronological developments in western architecture—written, however, from a different vantage point than earlier sections of the book. Then, finally, Joedicke surveys the present state of architecture in Europe, the United States and South America.

There are some 500 illustrations to complement the text, which was translated from the German by James C. Palmes. In general, the entire volume

is admirably treated from an artistic and mechanical standpoint. There is a wide range of illustrations, from photographs of structural details through plans, elevations, sections and offhand sketches to full page panoramas. The variety of size and placement of the many illustrations alone makes skimming through the book a pleasurable

Continued on page 19

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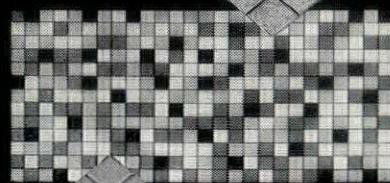
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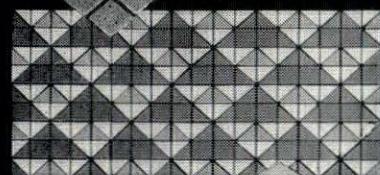


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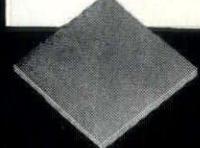


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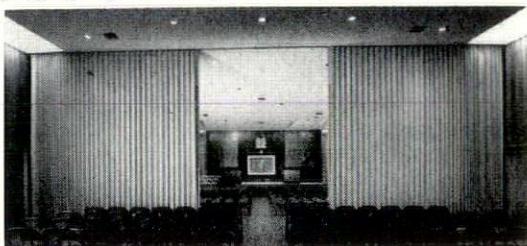
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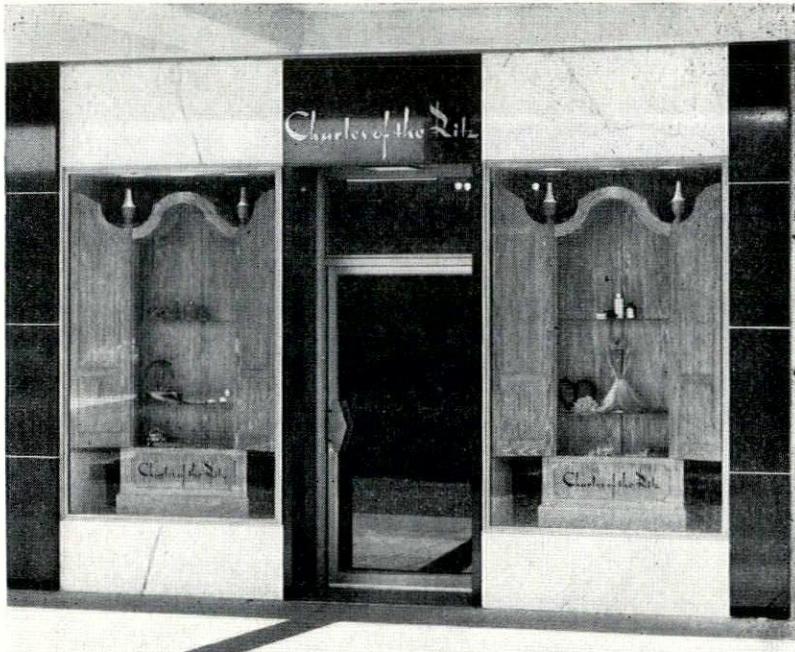
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experience.

Fault can be found, however, with the size of the type used for both the picture captions and the text. Not only is the body type too small for comfort, lines are too wide to be read easily. Occasionally, perhaps because the book originally was written in German, one is forced to read a sentence two or three times to extract the real meaning. But such faults are small when compared with the book's good points.

According to Joedicke's thesis, a

number of decisive factors stand out as one looks back at the history of modern architecture. He asserts:

"The search for a new language of form and the development of new concepts of space were stimulated by the introduction of building materials which took the place of conventional materials and were associated with new constructional methods. At the same time, modern architecture was guided by a strong social sense, which influenced the thinking and conduct of leading architects and is seen in the changed attitude to important building problems."

This is a thesis which he repeats over and over, but primarily the emphasis is on form:

"The impetus given by new principles and materials of construction and the humanizing of the art of building are important forces in the history of modern architecture, but the change in approach to problems of form from that of the nineteenth century is fundamental. Form is not only the point of departure, it is the decisive factor to which all other considerations must be subordinated. It is no longer predetermined. As in all great architec-

Continued on page 21

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Welcome Aboard . . .

The Wisconsin Chapter, AIA, welcomes the following who recently have been accepted or advanced in membership:

GEORGE E. HEIDER, new Associate member, is employed by the City of Milwaukee as a building inspector for the Health Department. He was born in Milwaukee in 1923 and educated at Boys' Technical High School and the University of Illinois where he received a Bachelor of Science Degree in 1955. Heider served in the United States Navy in 1942 and 1943. He has worked as a



draftsman with Fred A. Mikkelsen, Myles E. Belongia, and Hugo C. Haeuser, all of Milwaukee, and the firms of Simon and Rettberg, Champaign, Illinois, and Frank W. Jackson and Associates, Inc., St. Cloud, Minnesota.

LESTER J. NIEHOFF, AIA, advanced to Corporate member, is employed by the architectural firm of Grellinger-Rose Associates, Inc., Milwaukee. He was educated at Custer and Watertown high schools, and attended the University of Wisconsin - Milwaukee, Marquette University and the Layton School of Art. Niehoff served with the United States Air Force for two years. He is Chairman of the Board of Appeals, City of West Allis. Niehoff's wife, Lorraine, is an officer in the Women's Architectural League.



THOMAS M. SLATER, advanced to Associate member, is employed by the architectural firm of Fitzhugh Scott, Milwaukee. He was born in Milwaukee in 1931 and attended Marquette University High School and received a Bachelor of Architecture degree from the University of Illinois in 1954.

RICHARD H. SMITH, a new Associate member, is employed by the firm of Steffen and Kemp, Wauwatosa.

Continued on page 21

when deadlines count...

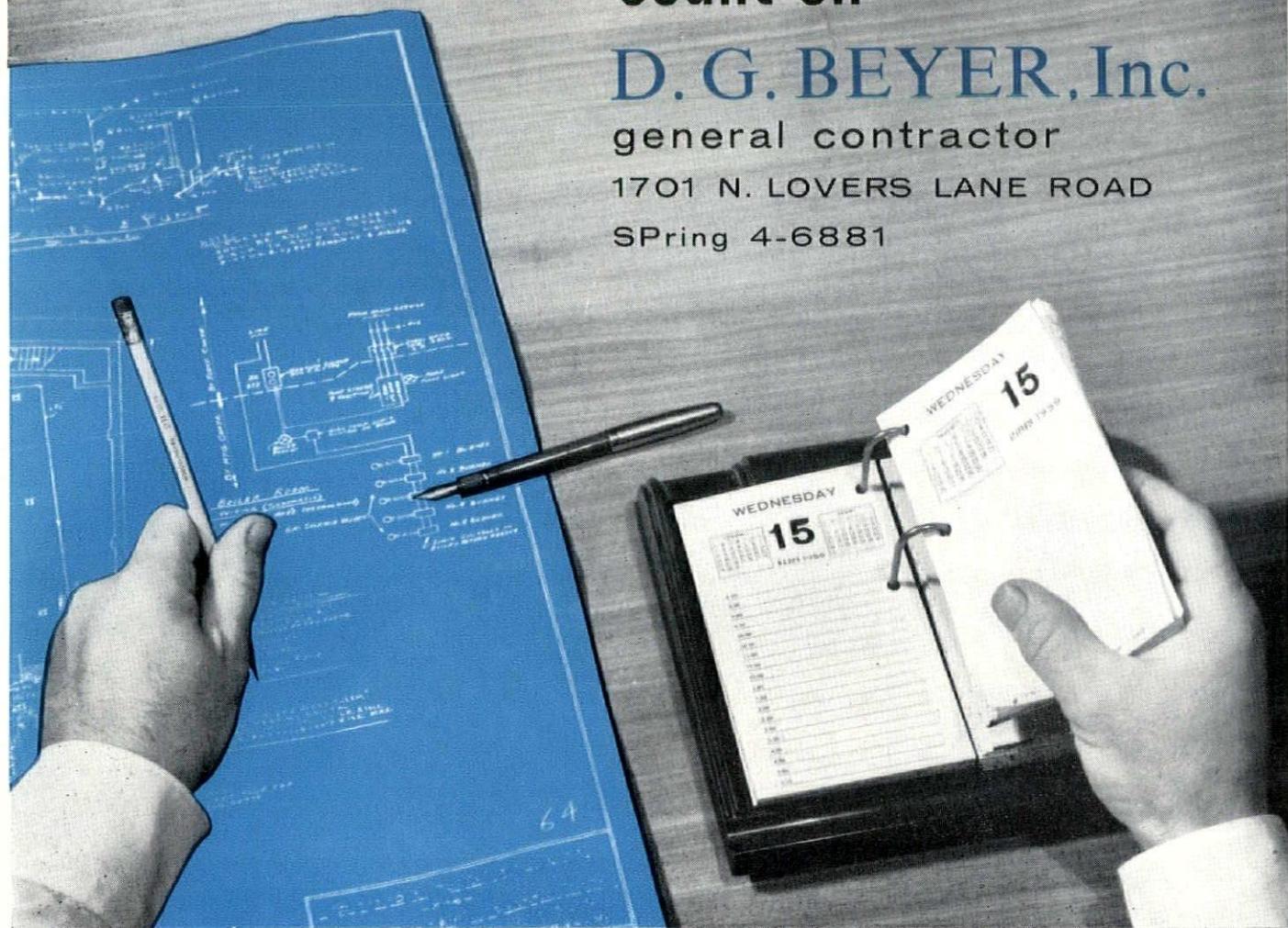
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Welcome

from page 20

He was born in 1932 in Youngstown, Ohio, and received a Bachelor of Architecture degree from Miami University, Oxford, Ohio. Now in the active reserve, Smith served with the United States Army for two years. His hobbies are photography, cabinet making and art.

DALE M. WIARS, a Junior Associate member, is a transfer from the Toledo Chapter, AIA. A resident of Hales Corners, Wiars is employed by the firm of Zarse and Zarse, Inc., Architects, South Milwaukee. He attended Niles High School, Cass Tech in Detroit, Western Michigan University and the University of Michigan.

Reading

from page 19

ture, it takes shape from the problem itself."

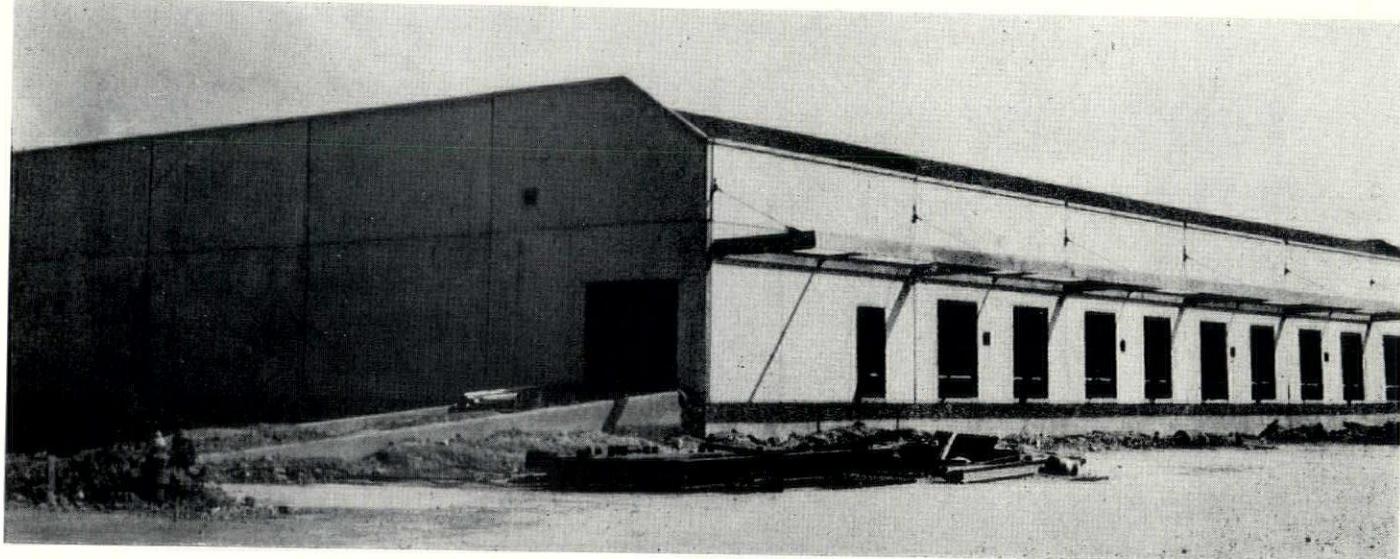
What does Joedicke believe lies ahead for architecture? The answer is not clearcut, but perhaps can be found in this statement:

"The architecture of every age has picked out certain tasks, in which it has been able to realize its particular ambitions. In our day, the hall, as a wide and unobstructed area, seems to be a favored theme. In the building of meeting rooms a new sense of space emerges, as in Le Corbusier's conference hall in his proposed League of Nations palace, Aalto's library at Viipuri and Nervi's Unesco building in Paris. But it has been above all to

the hall of large dimensions that modern architecture has set its mind . . . Even the house includes its hall. . . .

"All these buildings seek through architecture to create a sense of community. They possess in the widest meaning of the phrase a social conscience, an urge towards openness and freedom, which is equally apparent in the blending of the house with its environment, in the abolition of the solid supporting wall, in the room which allows free movement everywhere, in the building which can be approached from every side and, finally, in new housing solutions, town planning conceptions and regional planning. Behind modern architecture is the image of a new society, if not as a reality, at least as a hope."

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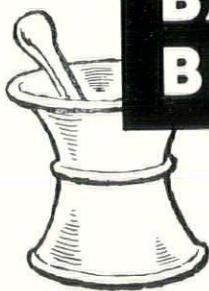
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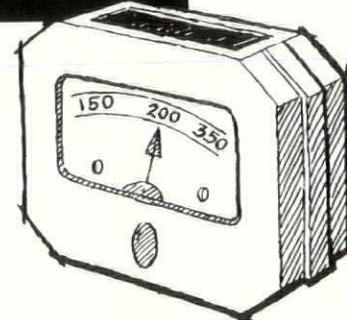
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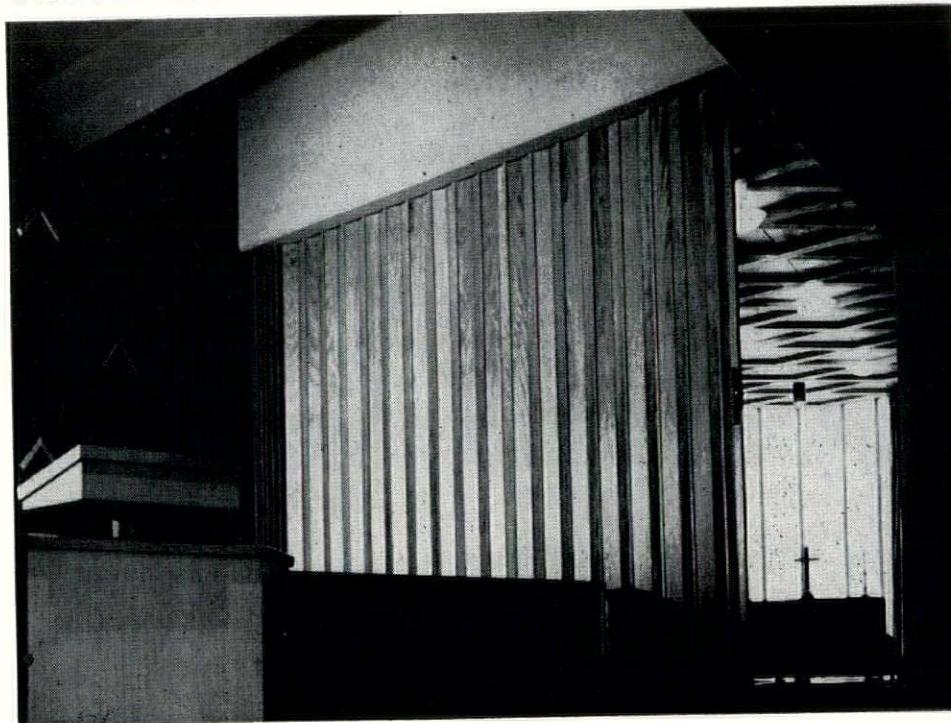
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Semper paratus — Thinking ahead, Ruth Hill and Nat Sample, AIA, discuss the 1960 Wisconsin Chapter convention!

Conference

from page 5

methods of office practice including up-to-date documents for owner-architect negotiations. These forms have been incorporated in the new Handbook of Architectural Practice. Committee member Francis Gurda, AIA, urges that all architects purchase the Handbook from the Octagon.

Public Relations committee activities on the national, regional, and chapter levels will be reported by Wisconsin Chapter Committee Chairman Art Reddemann, AIA, when he returns from a meeting on that subject at the Octagon in October.

Wisconsin Architects Foundation members discussed, according to Francis J. Rose, President, the possibility of setting up awards in the names of prominent Wisconsin architects who have died. The character and feasibility of such awards as well as the basis on which they could be granted was discussed. Agreement was made to pursue this study at later meetings before coming to any decisions.

Exhibitors were in their usual good sales form, and the booths showed successful efforts to tie-in with the conference color theme. The exhibit judges, Clinton Mochon, AIA, Julia Feron, and Austin Fraser, AIA, selected "best booth" winners as follows: First Place, United States Ceramic Tile Company; Second, Plywood Parts, Incorporated; Third, Aluminum Company of America; Fourth, Milwaukee Plywood Company, Inc. A special award was given to Split Rock Products, Milwaukee, for their display designed by artist Guido Brink. This example of colored glass and concrete in combination was cited for "its creative design, use of color and flexibility."

The Wisconsin Chapter, AIA, expresses appreciation to the following firms and individuals who donated materials used to carry out the conference theme:

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The WISCONSIN ARCHITECT has received many requests to carry the text of several speeches for study and reference. Their technical nature requires that they be printed in complete form, and as space permits, they will appear in future issues of the WISCONSIN ARCHITECT.

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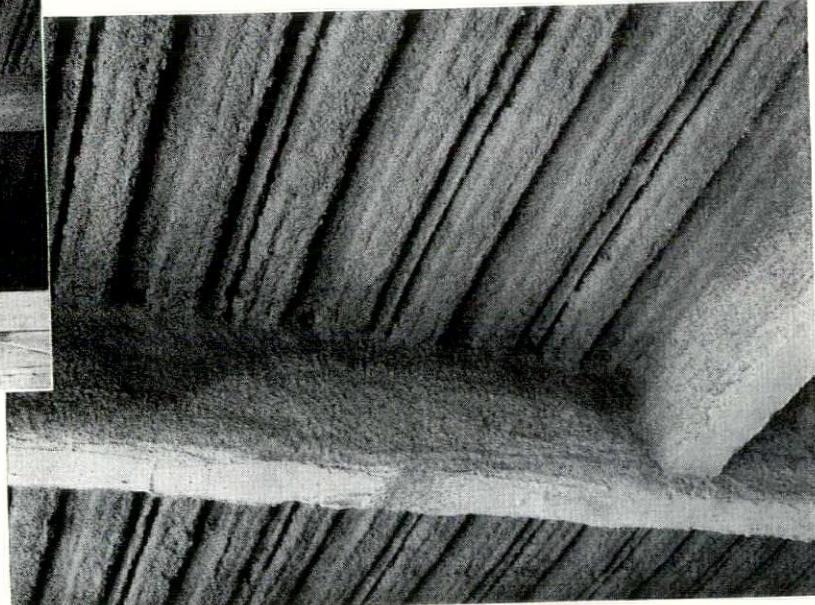
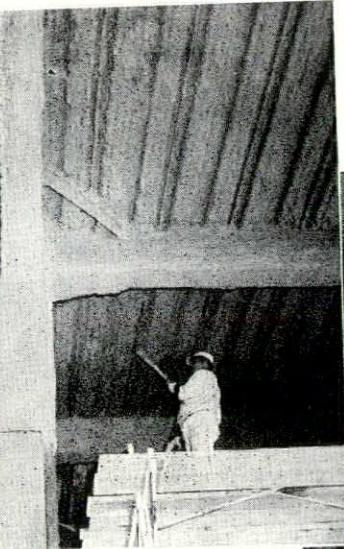
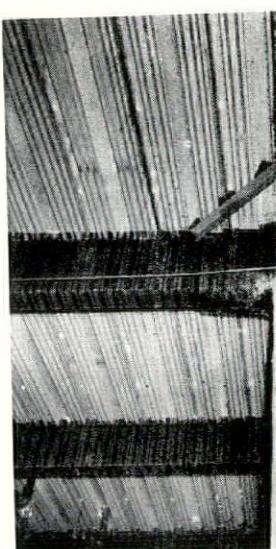


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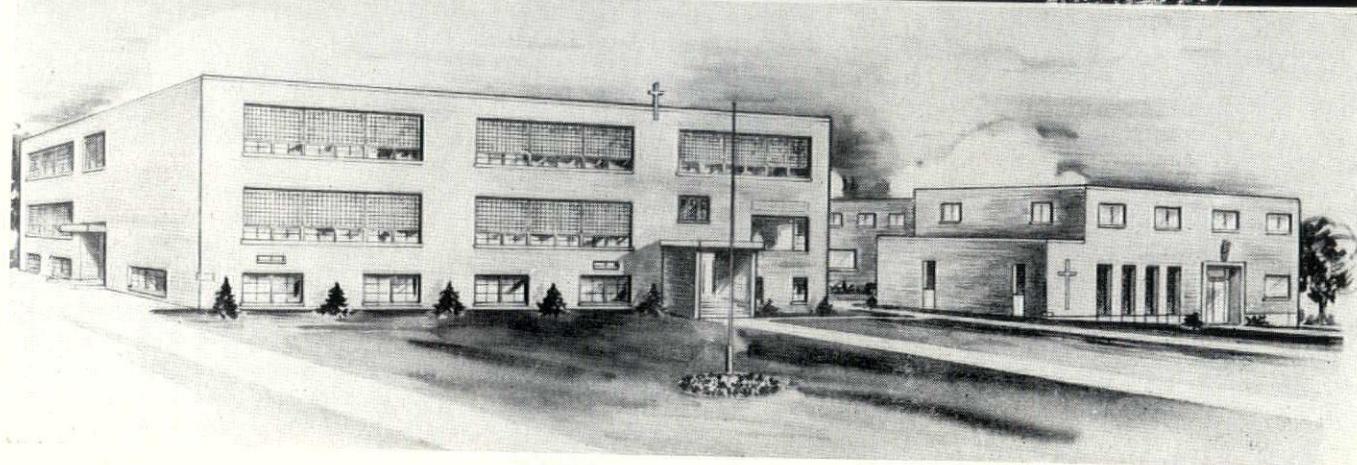
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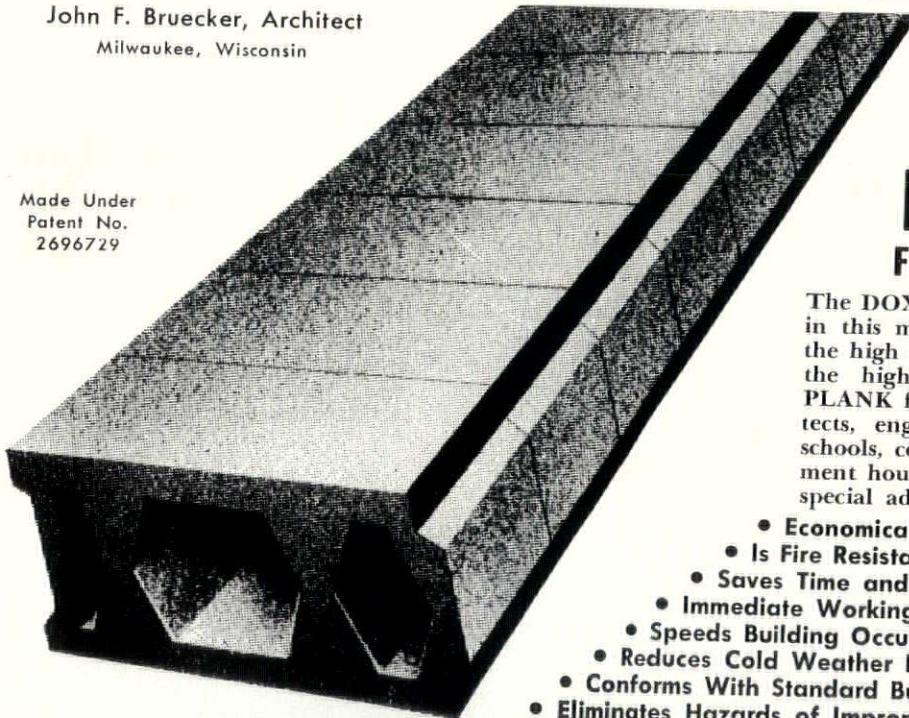
DOXPlank

FOR SPEED IN CONSTRUCTION AND ECONOMY



John F. Bruecker, Architect
Milwaukee, Wisconsin

Made Under
Patent No.
2696729



Convent Building
St. Peter's Congregation
Slinger, Wisconsin

DoxPlank FLOOR and ROOF SYSTEMS

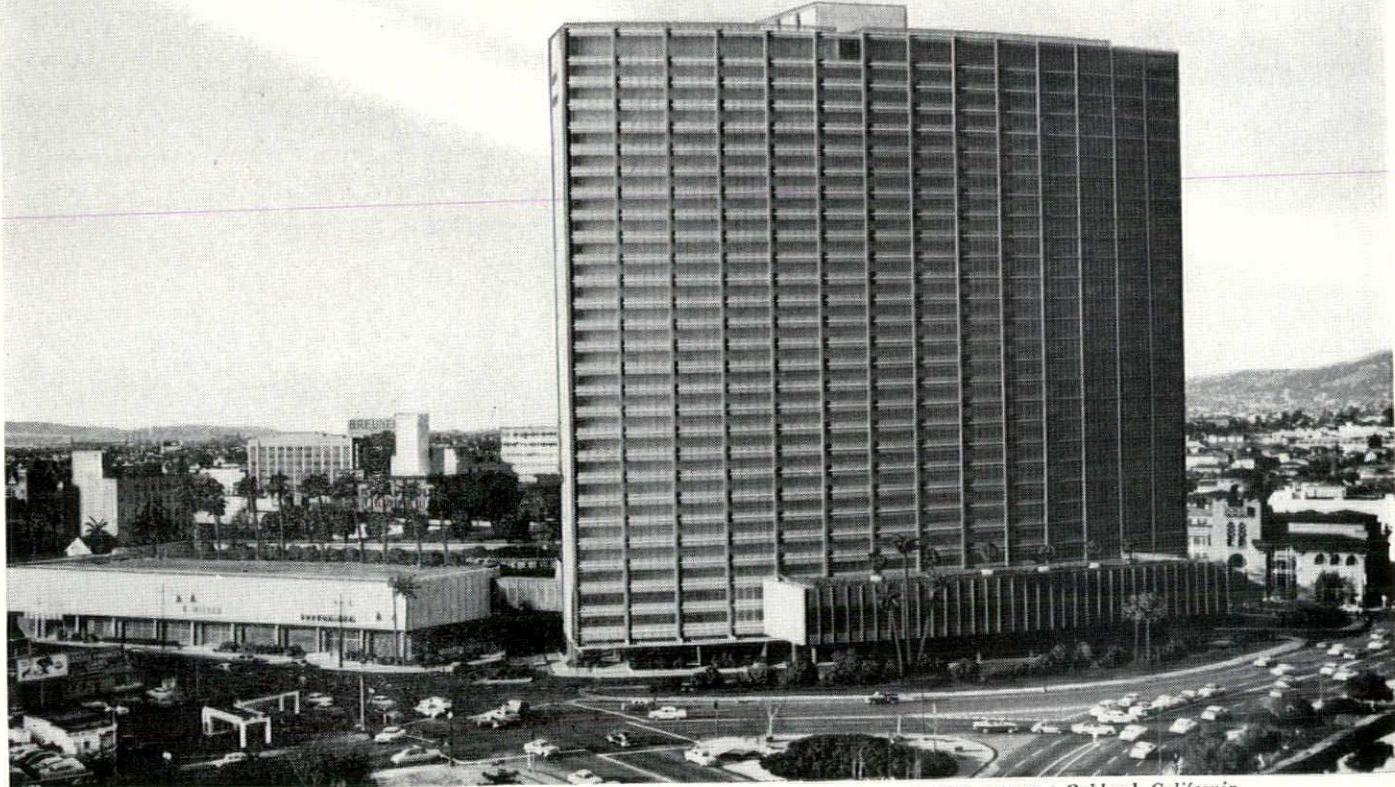
The DOX PLANK system was selected for use in this modern convent because it combines the high compressive strength of concrete and the high tensile strength of steel. DOX PLANK features make it the favorite of architects, engineers and contractors for use in schools, commercial buildings, factories, apartment houses and private homes. It offers the special advantages listed below.

- Economical
- Is Fire Resistant
- Saves Time and Labor
- Immediate Working Deck
- Speeds Building Occupancy
- Reduces Cold Weather Delays
- Conforms With Standard Building Practices
- Eliminates Hazards of Improper Field Construction

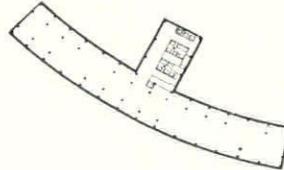
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Serving the Building Industry Since 1912
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Floor areas electrified
in the West's
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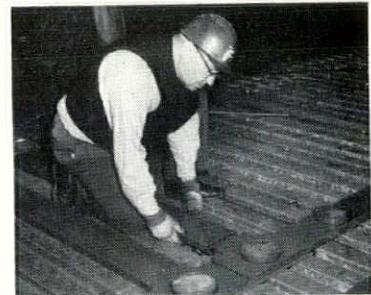
Milcor Celluflor anticipates tomorrow's electrical load in new Kaiser Center

Here, to provide unlimited electrification at low cost—and meet the challenging construction requirements of a fan-shaped floor layout—the architect has combined four types of Milcor Celluflor panels.

The underfloor cells serve as raceways to handle the complex cable systems required by communications systems and electronic office equipment in this new 28-story building. And—there's electrical capacity to spare!

There are other advantages of Celluflor—savings of steel, footings, and construction time. See Sweet's Architectural File, section 2a/In—or write for catalog 270.

KAISER CENTER • *Oakland, California*
ARCHITECTS AND ENGINEERS: *Welton Becket & Associates*
STRUCTURAL ENGINEERS: *Murray Erick Associates*
MECHANICAL AND ELECTRICAL ENGINEERS:
Dudley Deane & Associates



Service outlets can be installed anywhere on the floor. They can be relocated or new ones added—or circuits can be changed—without costly alterations.



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